IN TROUSERS

in concert

Sunday July 19th, 1992

A Benefit for:

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DAVID BINDER & KAREN FRICKER
in association with
TOM VIOLA, Managing Director,
Broadway Cares/Equity Fights AIDS
present:

William Finn's
IN TROUSERS
in concert

with
(in alphabetical order)

Victoria Clark
Mary Testa

Alison Fraser
Chip Zien

Lighting
Brian Aldous

Sound
Kyle Chepulis

Press
Chris Boneau & Assoc.

NYSF Liaison
David O'Connell

Production Stage Manager
Paul J. Smith

Associate Musical Director
Joel Fram

Musical Director
Ted Sperling

Cast

Marvin	Chip Zien
His Wife	Alison Fraser
His Teacher, Miss Goldberg	Mary Testa
(who always wears sunglasses)	
His High School Sweetheart	Victoria Clark

Musicians

Piano/Musical Director/Conductor	Ted Sperling
Bass	Michael Goetz
Drums	Greg Landis
Reeds	Rick Heckman
	Alva Hunt
Trumpet	Phillip Granger

Musical Numbers

Introduction
Marvin's Giddy Seizures
How the Body Falls Apart
Your Lips and Me
How Marvin Eats Breakfast
My High School Sweetheart
Set Those Sails
My Chance to Survive the Night
I am Wearing a Hat
A Breakfast Over Sugar
Whizzer Going Down
High School Ladies at 5 o'clock
The Rape of Miss Goldberg
The Nausea before the Game
Love for What I Am
How America Got it's Name
Your Lips and Me (reprise)
Marvin Takes a Victory Shower
Another Sleepless Night
In Trousers

PROGRAM NOTES

In the summer of 1978 I met William Finn after he made repeated calls to Playwrights Horizons insisting that someone come to his apartment to hear the show he was working on. Having just begun working on musical theatre development, I was anxiously scouting for new projects, and Bill was the first songwriter I met.

His apartment on the Upper West Side was lined with chairs borrowed, I later found out, from the Synagogue across the street. Bill, bearded and intense, loomed over the piano as three fabulous women, Alison Fraser, Mary Testa and Kay Pesak started singing, "We don't even know why people laugh anymore. . .in trousers." I was hooked. *In Trousers* was a stream of consciousness chronicle of the coming of age of a sensitive, spoiled young man named Marvin, told entirely through music. The songs were mini-dramas, filled with gutsy emotions and Laura Nyro-like harmonies. Some were dark and ambiguous, some so beautiful that I found myself crying.

That evening was a dream come true for me. When the presentation was over I rushed up to Finn (thinking that everybody in the room would also be after him) and introduced myself. I asked him to come to work at Playwrights Horizons. A few months later we began rehearsals for what we now call the workshop of *In Trousers*.

Alison, Mary and Joanna Green (who replaced Kay Pesak) worked with musical director/orchestrator Michael Starobin during post-midnight rehearsals. Bill directed and played Marvin. New songs were added, others were cut. That version of *In Trousers* played for two weekends in December 1978, in the tiny Studio Theatre at Playwrights Horizons.

In my heart I knew we were doing something exciting and important, but little did I know the effect it was having on everyone. At first the staff of Playwrights Horizons began singing loudly in the hallways. Strains of "Scrubby, dubby, dubby, look at Marvin in the tubby. . ." were constantly overheard in the offices. The songs seemed to be speaking to everybody. And Bill, being quite the character, insinuated himself into the life of the theatre. He was always demanding things. And as it turned out, his demands helped shape Playwrights Horizons' philosophy about producing musicals. Bill Finn demanded that he be treated in the same way

writers of "straight plays" always had been. He was broke, so we sought funding for him. He demanded time to work and a place to experiment, so we gave him a home.

Andre Bishop, Playwrights Horizons' Artistic Director, was committed to William Finn from the start. After the workshop we decided that *In Trousers* had not been fully realized and that we wanted to keep working on it. We scheduled a mainstage production for February, 1979. This time Chip Zien played Marvin beginning his long association with Finn's musicals. The show ran for about a month and got mixed reviews. Those in-the-know recognized that Finn's work was extraordinary and *In Trousers* was recorded. That's the version you'll hear tonight. Other productions followed including one at Second Stage in 1981 and the Los Angeles production that played at the Promenade Theatre in 1985 (which, for trivia buffs, featured Stephen Bogardus, who originated the role of Whizzer in *March of the Falsettos,* as Marvin).

When Playwrights Horizons' production of *March of the Falsettos* opened in 1981, it was clear that an artist of tremendous talent had emerged. Through his collaboration with director/writer James Lapine, Bill Finn had gone beyond the rambling, ambiguous quality of the original *In Trousers.* His songs still conveyed the same gutsy emotions, but *March of the Falsettos* told a poignant story of a man coming to grips with his need to love and be loved. Ten years later the trilogy was completed with the opening of *Falsettoland.* What began as a somewhat indulgent but always fascinating portrait of a kid named Marvin became the universal story of what it means to be a family in the age of changing relationships and AIDS.

That first night at Bill Finn's apartment, I don't think I would have guessed that fourteen years and three Marvin musicals later I'd attend the Broadway opening of *Falsettos* and watch Finn and Lapine collect Tony Awards. Nor did I know that *In Trousers* would herald a new generation of American musical theater writers. But I did have a sense that William Finn's work would be affecting people deeply. For me that's what the theater is about.

Ira Weitzman
Director of Musical Theater
Lincoln Center Theater

VICTORIA CLARK, originally from Dallas, Texas, is an actor, stage director, writer, and graduate of Yale University. Ms. Clark was in the Broadway companies of *Sunday in the Park with George* and *Drood,* and in the national companies of *Cats* (Jellylorum/Griddlebone) and *Les Miserables* (Madame Thenerdier). Regional credits include leading roles in the world premieres of *The Secret Garden* by Lucy Simon and Marsha Norman, *Johnny Pie and the Foolkiller* and a revival of *The Chocolate Soldier* at the Goodspeed Opera House. Other regional credits include A.C.T. and the Long Wharf Theater *(Adventures in the Skin Trade, Fanny Hackabout Jones).* Ms. Clark has created educational plays to introduce young people to Opera and Musical Theater, and served as director of Texas Opera Theater's Residency Troupe, the educational arm of the Houston Grand Opera. She has designed and taught acting seminars for the Kennedy Center for the Performing Arts in Washington, D.C., and was awarded a grant in stage directing from the National Institute for Music Theater. Ms. Clark recently completed work on a new musical, *Portraits,* with composer Lori McKelvey, and she stands by for the role of Miss Adelaide in the current Broadway production of *Guys and Dolls.*

ALISON FRASER has been working with Bill Finn since she was sixteen years old. She's received two Tony nominations—one for playing Josefine/Monica in *Romance Romance* (1988 Best Actress) and one for playing Martha in *The Secret Garden* (1991 Best Featured Actress). She also received a Drama Desk nomination for *The Secret Garden.* Ms. Fraser appeared as Helena Landless in *The Mystery of Edwin Drood* on Broadway, and roles she has originated Off - Broadway include Trina in *March of the Falsettos* and its prequel *In Trousers* at Playwrights Horizons, Miss Patricia Drumgoole in *Up Against It* at the Public, and Connie, Brenda and Petula in *Beehive* at the Village Gate. Her regional theatre credits include roles at The Goodman, Studio Arena, GeVa, Indiana Rep and Virginia Stage, and among her films are Doris Dorrie's *Me and Him* and Bruce Orstein's *Jack and His Friends.* Original cast recordings include: *The Secret Garden, Romance/Romance, March of the Falsettos, In Trousers, Beehive;* and on November 11th, she will perform a one woman concert at the 92nd Street Y. She is active in the voiceover business and lives in NYC and Shaunee-on-the-Delaware, PA with her husband Rusty Magee and two year old son, Nathaniel.

MARY TESTA has appeared on Broadway as Angel in *The Rink,* Hedda Hopper in *Marilyn: an American Fable,* and many roles in *Barnum.* Her Off-Broadway credits include *1-2-3-4-5* at the Manhattan Theatre Club, *In Trousers, Lucky Stiff,* three Young Playwrights Festivals at Playwrights Horizons, *The Knife* at the Public Theatre and *Daughters* at the West Side Arts Theatre. Regionally, she has worked

at the Yale Repertory Theatre, Long Wharf Theatre, Philadelphia Drama Guild, Eugene O'Neill Theatre Center and the Kennedy Center. As a concert performer, Mary has performed five seasons of Pops with the Minnesota Orchestra. She has also sung with the Pittsburgh Symphony, Indianapolis Symphony, Milwaukee Orchestra and the New Jersey Symphony. Her recent films include *Mac* (directed by John Turturro), *Stanley and Iris*, and *Going in Style*. Her many television credits include "Law and Order," "A Different World," "Kojak," "True Blue," "One Life to Live," "Our Group," and "Disney at the Smithsonian." She is currently working on *Spit it Out*, a show she co-wrote and performs with Randl Ash.

CHIP ZIEN began his association with Bill Finn in the New York premiere of *In Trousers* at Playwrights Horizons where he played the role of Marvin. He then created the role of Mendel in the original productions of both *March of the Falsettos* and *Falsettoland*. Most recently on Broadway, Mr. Zien starred in *Grand Hotel* in the role of Otto Kringelein, the dancing bookkeeper. Prior to that engagement, he created the leading role of The Baker in Sondheim/Lapine's award-winning *Into the Woods* (L.A. Drama-Logue Award, Outer Critics nomination). Mr. Zien made his Broadway debut in *All Over Town* directed by Dustin Hoffman, followed by *The Suicide* with Derek Jacobi. Mr Zien also starred in the La Jolla reworking of *Merrily We Roll Along* (L.A. Drama-Logue Award). Off-Broadway, Mr. Zien has been equally comfortable in plays and musicals. Among his many credits: the boyfriend in Wendy Wasserstein's *Isn't it Romantic* (Drama Desk nomination), Michael Weller's *Split* and *Moonchildren*, Lanford Wilson's *The Hot I Baltimore* (both in New York and at the Mark Taper Forum), Allen Ginsberg's *Kaddish* as well as *Diamonds* directed by Hal Prince, Alan Menken and Howard Ashman's *Real Life Funnies* and the hit musical revue *Tuscaloosa's Calling Me*. On television, Mr. Zien was a regular on "Love, Sidney," in which he played Tony Randall's hyperkinetic boss. He also starred in the TV series "Shellgame" for CBS and "Reggie" for ABC. He was most recently seen in the CBS Movie-of-the-Week "Quiet Killer." Film credits include a lead role in *Grace Quigley* with Katharine Hepburn and even the voice of the ill-fated *Howard the Duck*. Mr. Zien attended the University of Pennsylvania.

WILLIAM FINN *(Music/Lyrics)* most recently won two Tony awards for *Falsettos*, one for Best Score, the other for Best Book of a Musical (the latter with James Lapine). He has also written and composed *March of the Falsettos* and *Falsettoland*, for which he was awarded the Outer Critics Circle Award for Best Musical, two Los Angeles Drama Critics Awards and a Guggenheim Fellowship in playwriting. More recently he wrote the lyrics to Graciela Daniele's *Tango*

Aspasionado (music by the late great Astor Piazzola) and, with Michael Starobin, the music to James Lapine's version of *The Winter's Tale,* and music and lyrics for an HBO cartoon, "Ira Sleeps Over." His musical *Romance in Hard Times* was presented at the New York Shakespeare Festival's Public Theater. Finn graduated from Williams College where he was awarded the Hutchinson Fellowship for musical composition.

TED SPERLING *(Musical Director)* For Bill Finn: musical director, *Romance in Hard Times* (NYSF); musical director, *Falsettoland* (Lucille Lortel Theater); associate conductor, *Falsettos* (Golden Theater). Other Broadway credits include: conductor, *Les Miserables;* associate conductor, *Drood;* rehearsal pianist and synthesizer player, *Sunday in the Park with George.* La Jolla Playhouse: musical director, *Elmer Gantry* (1991) and *A Funny Thing. . .Forum* (1990); associate conductor, *Merrily We Roll Along* (1985). Alley Theater (Houston): musical director and orchestrator, *American Vaudeville* by Ann Bogart and Tina Landau. Current projects include *Pal Joey* for the Huntington Theater and *My Favorite Year* for Lincoln Center Theater.

PAUL J. SMITH *(Production Stage Manager)* most recently finished a run of Cucaracha's *Homo Sapien Shuffle* here at the Papp Public. Paul has stage managed La Mama's *Kafka: Father & Son,* En Garde Arts' *Occasional Grace* and *Another Person is a Foreign Country* (directed by Ann Bogart) and was Production Stage Manager for nine productions at An Evening Dinner Theatre. Other credits include Ensemble Studio Theatre, NYTL, Top-of-the-Gate, SoHo Rep and five years of *Broadway Easter Bonnet* competitions.

JOEL FRAM *(Associate Musical Director)* is currently working with the Broadway companies of *Falsettos* and *The Secret Garden.* His numerous music director and conducting credits include *Annie Get Your Gun, Man of La Mancha, Follies* and *Merrily We Roll Along.*

BRIAN ALDOUS *(Lighting Design)* lit *Homo Sapien Shuffle* by Richard Caliban here at the Public this spring. For En Garde Arts he has lit the recent *Vanquished by Voodoo* at the Dwyer Warehouse in Harlem, *Father Was a Peculiar Man. . .* on the streets of Manhattan's meat-packing district and Mac Wellman's *Crowbar* in the ruins of the Victory Theatre on 42nd Street. *Crowbar* was nominated for an American Theatre Wing Design Award. As resident lighting designer for Cucaracha Theatre, his work includes Peter Mattei's *Tiny Dimes* and *Amerikamachine,* and Richard Caliban's *Rodents & Radios* and *Famine Plays.*

Other recent work in New York includes Mac Wellman's *A Murder of Crows*, Jeff Jones' *Write If You Get Work*, Vaclav Havel's *Vanek Plays* at the Jean Cocteau and the ever-popular Blue Man Group *Tubes*.

DAVID BINDER (Producer) co-produced with Karen Fricker last winter's reading series of Truman Capote's *A Christmas Memory* featuring Stockard Channing,Bill Irwin, Madeline Kahn, Nathan Lane, and BD Wong, among others. He has also produced events with the Second City National Touring Co. and the World Saxophone Quartet. As a directing assistant, his credits include *Weird Romance* and *Rags*. Management credits include *Crazy For You, Buddy: The Buddy Holly Story* and *The Sum of Us*. He is an honors graduate of University of California at Berkeley with degrees in History and Communications.

KAREN FRICKER *(Producer)* co-produced with David Binder a week-long reading series of Truman Capote's *A Christmas Memory* performed by Judith Ivey, Kevin Spacey, Lea Salonga, Elaine Stritch, Irene Worth, among others, as a benefit for Equity Fights AIDS last December. Last season, Karen was the adminstrator of the Shaliko Company and the Trintiy/LaMaMa Performing Arts Program in New York. She writes about theater for the *Financial Times* (London), *American Theatre* and other publications, and is currently a fellow of the National Critics Institute at the Eugene O'Neill Theater Center. She holds a B.A. and M.A. in English/Drama from Stanford University.

TOM VIOLA is the Managing Director of **Broadway Cares/Equity Fights AIDS** for which he accepted a 1992 Drama Desk Award. He has written over 60 articles for a variety of national and regional magazines. In 1988, as Actors' Equity Special Projects Coordinator, he produced the Union's 75th Anniversary events, including its 75th Anniversary Gala. For three years following, as Administrative Director of Equity Fights AIDS, he co-produced the Annual Gypsy of the Year Competitions, the 1991 Broadway Flea Market and facilitated the production of scores of other EFA events nationwide, helping to raise over $2,900,000 for EFA. He is the co-producer of the Off-Broadway show *The Night Larry Kramer Kissed Me* and is currently completing Colleen Dewhurst's autobiography "Why Am I Laughing," a project on which he worked for a year and a half while serving as Ms. Dewhurst's assistant at Equity.

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WILLIAM FINN

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BROADWAY CARES/EQUITY FIGHTS AIDS is committed to do whatever it takes for as long as it takes to provide comfort and assistance to our friends, co-workers and loved ones in all aspects of "the business" who are living with AIDS and to do all within our power to promote a rational response across America to an epidemic that affects us all.

Rodger McFarlane / Executive Director
Tom Viola / Managing Director
BROADWAY CARES/EQUITY FIGHTS AIDS
165 W. 46th St., 16th Floor, New York, NY 10036
(212) 840-0770 / fax: (212) 840-0551